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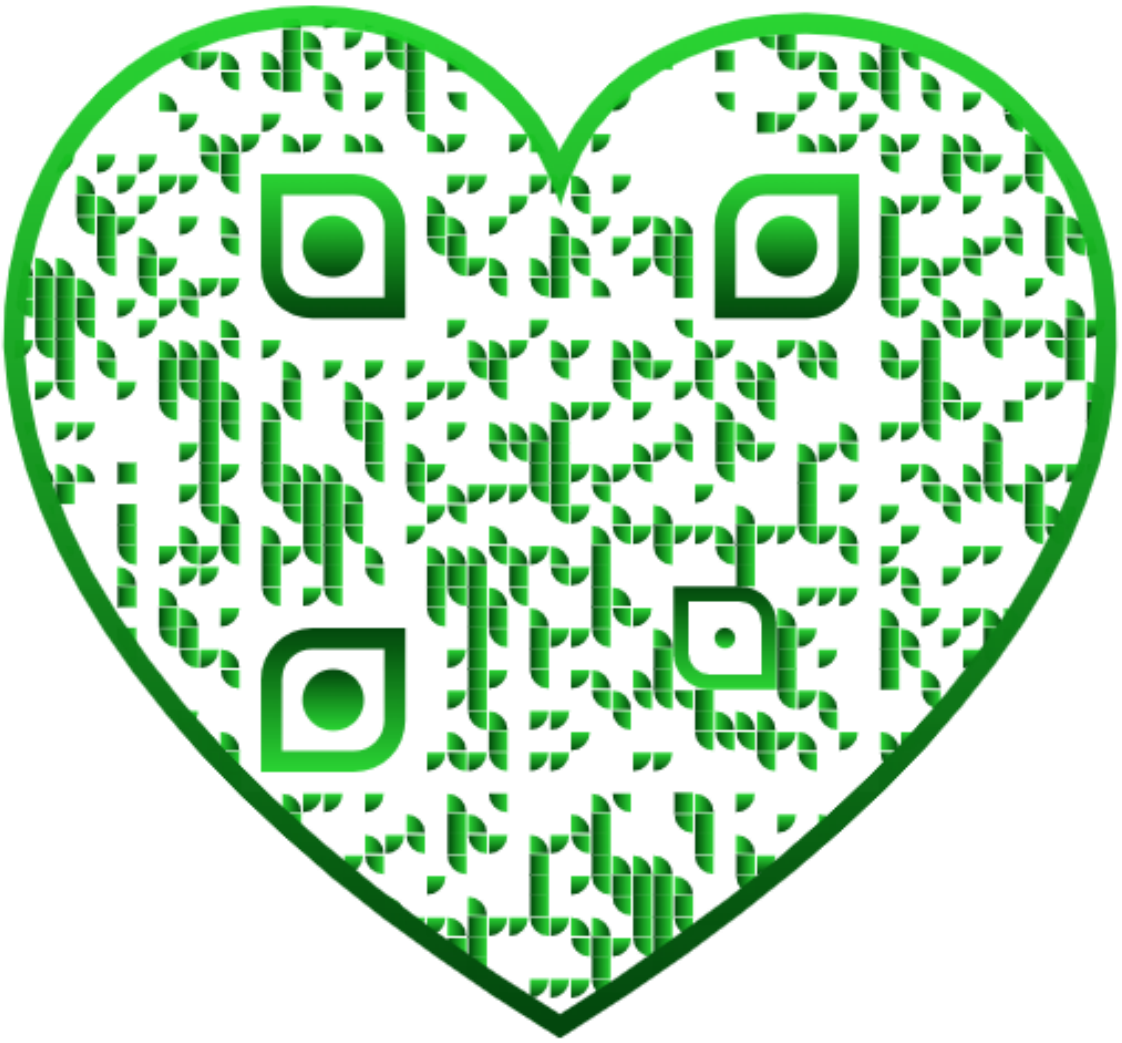

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ON THE COVER
Clockwise from top left: Mick Jagger, Lesley Gore, Smokey Robinson, The Supremes, James Brown and Tina Turner

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MHO

ORTOFON IN MONO

I'M NOT DONE YACKING ABOUT the Ortofon 2M Mono and the Ortofon Quintet Mono. Obviously the gorgeous Beatles and Stones reissues in mono sound stunning on both cartridges. But I keep discovering a lot of mono records, both jazz and rock, that I've collected over the years that I didn't even know were mono. 'Cause I wasn't paying attention and didn't have a mono cartridge anyway.

The level of audio nirvana goes way up playing these discs with a mono cartridge. Go get a second turntable for your 2M Mono and a new MC Phono stage for the Quintet Mono if needed. I'm serious. Get an entry level Music Hall or something just for mono. It's totally worth it. Paul McCartney's *Ram* in Mono. Frank Zappa's *Freak Out* in Mono. The Amazing Nina Simone's *Willow Weep For Me* on Coolpix blue vinyl. Workin with the *Miles Davis Quintet* on OJC. *The Jazz Messengers Hard Bop* reissued on Impex Records. All mind-blowingly better with the Quintet Mono. (My slight favorite of the two, probably because the Zesto Audio Andros 1.2 Phono Stage works so gosh darn well with it.)

I'm going through my records pulling out anything from the 1960s, reissue or not, that doesn't say stereo on it and checking out whether it's mono or stereo. I'm coming up with some incredible titles that I didn't even notice were mono.

The 2m is Ortofon's moving magnet mono cartridge available online at needledoctor.com for $356.00. The Quintet Mono is their entry level moving coil mono cartridge. It has a nude elliptical stylus and retails at NeedleDoctor for $524.00.

STRANGER TO STRANGER

IS *STRANGER TO STRANGER* Paul Simon's best record since *Graceland*? I think it is. The

CONTINUED ON PAGE 8

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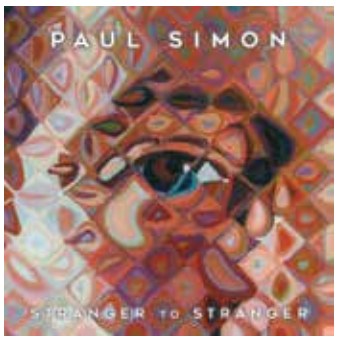

CONTINUED FROM PAGE 6

instrumentation, songwriting and Paul's voice and phrasing are as inventive and compelling as ever. Which is to say the entire package is a hit. It's high quality pop. Okay? It's not as overtly groundbreaking a record as *Graceland* but in its own subtle way as important. In heavy rotation on the GEM PolyTable for weeks now. Highly recommended.

THE BIG O

The Ultimate Collection Roy Orbison on Legacy Recordings is his first complete career spanning anthology and includes material from the Sun, Monument, MGM years, late solo career and Traveling Wilburys. Including "Crying," "Only the Lonely," "In Dreams," "Dream Baby," "Running Scared and "Oh, Pretty Woman" this two record set highlights Roy Orbison's unique and incredible voice. One of a kind and one of my all-time faves.

GOT A RARE ONE

RED DEVIL RECORDS IN SAN Rafael California sent us the following email with the headline "Got a Rare One": *Janis Joplin*

CONTINUED ON PAGE 10

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CONTINUED FROM PAGE 8

with Jorma Kaukonen — Live in Washington DC 1963 — this is a test pressing that was made in 1986.

It came with a letter on Relix letterhead signed with only a man's first name. I discovered his full name and found him online. After reading my email he called me right away. He said "you have an extremely rare record. I bought this recording for $2,000 from a kid who found the tape while cleaning out the garage of a member of Big Brother and the Holding Company. I made ten test pressings. It was going to be Relix #2018.

ELLIOT LANDY

"I asked Janis' estate for permission to release it on record, they (essentially her sister) turned me down. I then threw all the copies in the trash except for the two copies I already had sent to her attorney. I cannot by law release this for another 45 years. You have the only copy in existence, depending on what her attorney did with his second copy."

MORE RARE MUSIC

RARE EARTH LIVE IN CHICAGO IS one of the latest offerings from our friends at **Culture Factory USA**. The LP replica CD format never gets old. Sound quality is great and of course they pick great titles. I regret that I never saw Rare Earth live but I've enjoyed their live records for years. *Get Ready* is one of the all time favorites. I can see myself cruising any long stretch of highway cranking this on repeat in the car. It seems to rock with a little more authority than most. Tons of fun. Be forewarned. If you're a Rare Earth fan, this collection will give you goose bumps.

Lastly, to all our readers, advertisers and friends, here's to some great digging, listening and a little peace and prosperity for all of us in the New Year.

Jim Kaplan

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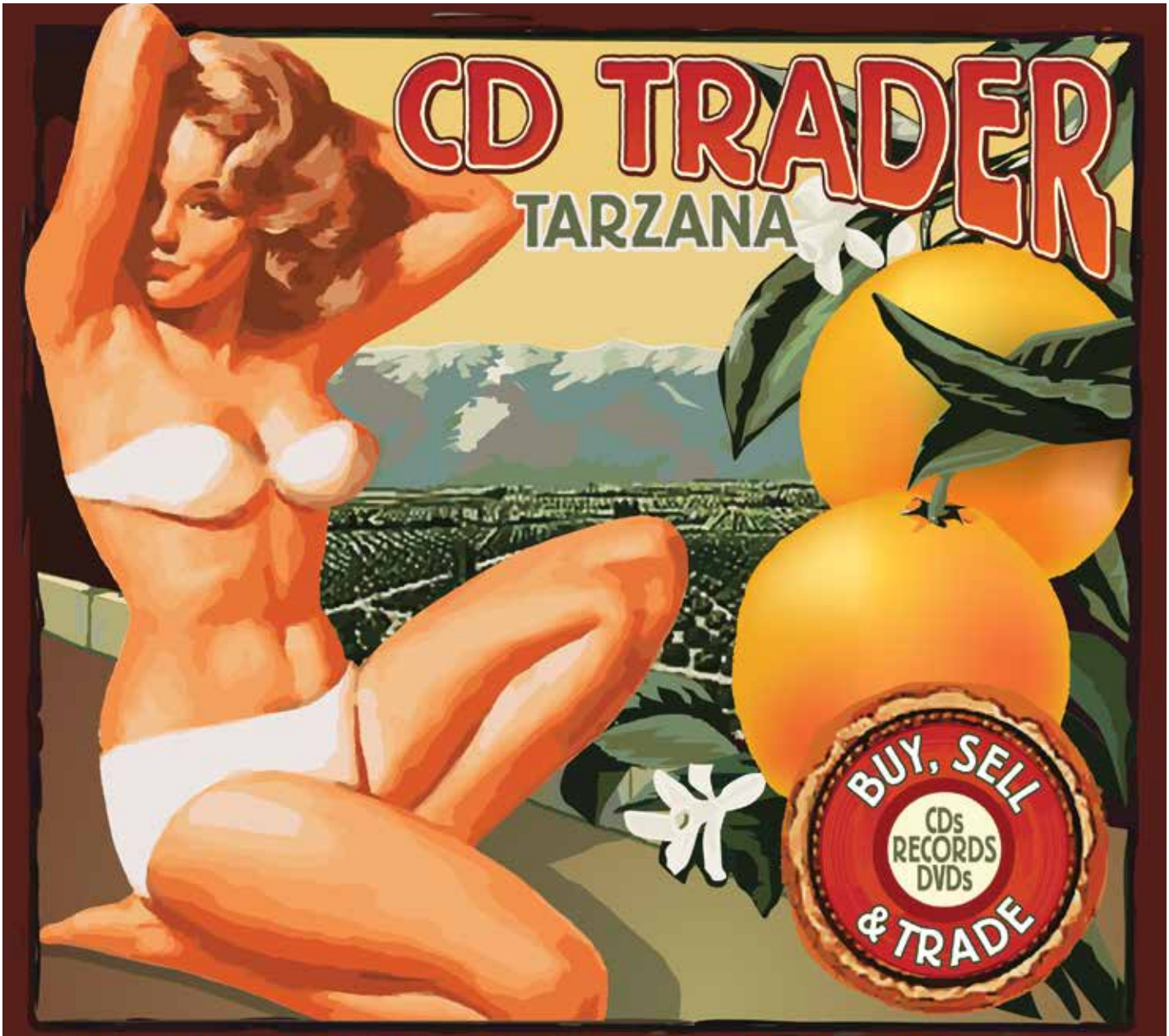

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T·A·M·I AND THE BIG T·N·T

The T.A.M.I. Show (1965) and *The Big T.N.T. Show* (1966) – two concert films that captured dozens of the 1960s' most popular musical performers from Ray Charles to The Rolling Stones – have been released on Blu-ray disc. Together the shows create an essential musical time capsule of their era.

BY HARVEY KUBERNIK

FANS OF CLASSIC ROCK AND SOUL REjoiced when the legendary concert Steve Binder-directed film *T.A.M.I. Show* made its DVD debut on Shout! Factory in 2009.

Now that landmark film made its Blu-ray debut, along with its long-lost—and much requested follow-up — *The Big TNT Show*, directed by Larry Peerce, on December 2, 2016, as part of the 2-disc Blu-ray set *T.A.M.I. Show / The Big T.N.T. Show Collector's Edition, from Shout! Factory. The Big T.N.T. Show* was also released as a standalone DVD.

The package contains all the bonus features from the *T.A.M.I. Show* DVD, plus new interviews with *The Big T.N.T. Show* performers Petula Clark, Henry Diltz and John Sebastian. The product is mastered from a High-Definition transfer.

The Big T.N.T. Show was filmed in Hollywood on Sunset Blvd. on November 29, 1965 and stars some of the biggest acts of the day, including the Byrds, in their original line-up of Gene Clark, David Crosby, Chris Hillman, Michael Clarke, and Roger McGuinn, perform two #1 hits, "Mr. Tambourine Man" and "Turn! Turn! Turn! (To Everything There Is A Season.)"

One of the most acclaimed rock events ever captured on film, the 1964 concert CONTINUED ON PAGE 16

The Byrds

Fans at the filming of The Big TNT Show

Joan Baez

The Barbarians

The Ronettes

Jan & Dean

The Beach Boys

CONTINUED FROM PAGE 14

known as *T.A.M.I. Show* [Teenage Awards Music International] presented a lineup like no other, the Rolling Stones, James Brown, the Beach Boys, Marvin Gaye, the Miracles, the Supremes, Chuck Berry, Lesley Gore and other acts took the stage one after another rehearsed and recorded over two days and nights on October 29 and 30th on Pico Blvd. at the Santa Monica Civic Auditorium. David Winters and Toni Basil served as choreographers. Marshall Berle, Howard Wolf, John Landis and David Cassidy were in the audience.

I was literally across the street, with my surfer pal Peter Piper during one afternoon at the Con Surf Board shop and too busy buying paraffin wax for my skateboard to even realize what was happening inside that venue.

Aside from the five rock groups, all the performers were backed by a band assembled by musical director Jack Nitzsche. Including Hal Blaine, Glen Campbell, Tommy Tedesco, Don Peake, Barney Kessel, and Leon Russell, along with Fanita James, Jean King, and future solo star Darlene Love, billed as the Blossoms, provided backing vocals.

STEVE BINDER

DIRECTOR STEVE BINDER, A NATIVE of Los Angeles, departed the University of Southern California just before graduating to apprentice under host Steve Allen, who pioneered a variety show.

Binder, barely in his twenties, then took on Jazz Scene USA, bringing live performances by musical masters to a network audience. Binder understood the unique requirements of lighting and blocking for musicians in an optimal setting. Once *The T.A.M.I. Show* was screened in Britain and the United States theatrically in 1965, the flick informed every subsequent rock concert feature film. [It had a very brief December 1964 exclusive run in Los Angeles area movie houses].

The package contains all the bonus features from *The T.A.M.I. Show* DVD, plus new interviews with *The Big T.N.T. Show* performers Petula Clark, Henry Diltz and John Sebastian.

"Going back to Steve Allen and *Hullabaloo* where I was collecting people all the way through my career that I wanted to have in my team and work with," Binder explained in a 2008 interview.

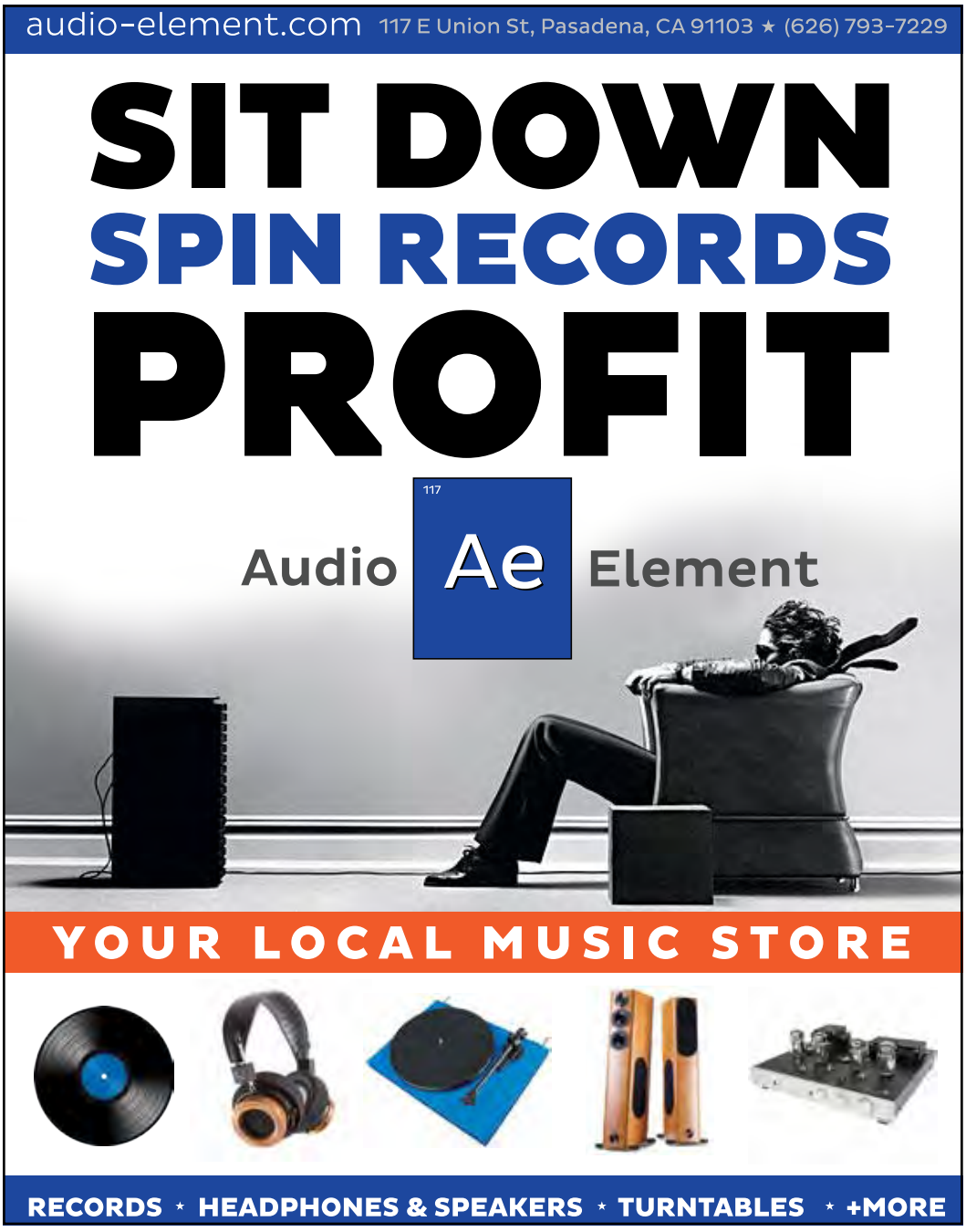
"And in those days, technically, union wise, you unless you had a union card you weren't supposed to participate. I learned together the difference between making records and television audio. It was a perfect marriage. Even in lighting I would bring in rock 'n' roll guys who did concerts with guys bred on television and movies. All of a sudden they were learning about the contemporary music business."

Binder would go on to direct many music TV specials, including the seismic *Elvis: The '68 Comeback Special.*

JACK NITZSCHE

"I MET THE STONES IN 1964," Jack Nitzsche told me in a 1988 interview.

CONTINUED ON PAGE 18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CONTINUED FROM PAGE 16

"Andrew Loog Oldham called me up. He and the group had met Phil Spector and Andrew and the Stones wanted to meet me. A little later, the Stones started working at RCA.

"I got them into *The T.A.M.I. Show*. I put the band together and did all the arrangements. I was the musical director. I had told the producer, Bill Sargent, the Stones were going to be big. I felt the Stones could close the show.

"Bill said 'James Brown is going to close the show.' We all stood at the side of the stage watching James Brown do his act. People were standing and screaming for James. (Legend has it that James told the Stones, 'you'll never be able to follow this.'). Then the Stones came out and all the girls started crying. It was a whole new emotion!

"I put Leon Russell in *The T.A.M.I. Show* band. He's all over the soundtrack. I met him with Jackie DeShannon; she introduced me," explained Nitzsche.

"Leon at the time was playing piano in a bar in Covina. He was an innovative piano player. He was good. I heard him on a Jackie DeShannon record. In those days it was real hard to find rock 'n' roll piano players who didn't play too much. Leon talked the same language.

"I had met Don Randi a long time ago. He was a pianist at a jazz club on La Cienega," recalled Nitzsche. "He was cool. He looked like a beatnik. His hair was right. He had the attitude. He didn't smile when he played."

"In a stunningly monochromatic case of Life imitating Art imitating Pop and Soul. *The TAMI Show* is the living, beating, in-the-flesh reincarnation of all those cavalcades of stars Alan Freed would assemble during the closing reels of most each and every Fifties B-flick beginning with the word 'Rock.' Indeed, in *TAMI* we can still see Gerry Marsden in a guitar duet to the death with none other than Chuck Berry, Mick Jagger wisely conceding to take on the blue-flaming Butane James Brown, the Barbarians' five-fingered drummer practically inventing Garage Rock, Marvin Gaye hitchhiking after Diana Ross' supreme eyeful, and to top it all — to HOST it all, no less — those Clown Princes of Surf 'n' Roll themselves, Jan and Dean!

Legend has it that James Brown told the Stones, "You'll never be able to follow this." Then the Stones came out and all the girls started crying

"Steve Binder recorded absolute history with this screaming little film; even the briefest glance towards Dennis Wilson's mop top during 'Surfin' USA' will tell you why," is how music journalist Gary Pig Gold described

CONTINUED ON PAGE 20

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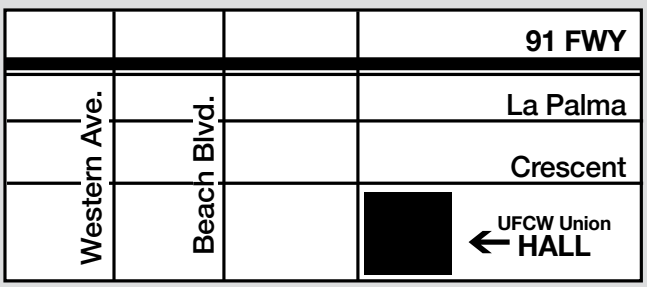

CONTINUED FROM PAGE 18
the legendary sight and sound collaboration in 2005

ANDREW LOOG OLDHAM

IN 2004 I INTERVIEWED ANDREW Loog Oldham, the manager/producer and publicist for the Rolling Stones, and I asked him about *The T.A.M.I. Show*.

"Why it works for me is the fear and loathing in Santa Monica There you go. Come on man, it's a magic moment.

"Seeing the Motown acts was terrific. Seeing Jack Nitzsche and Dave Hassinger. It was the film within the film. 'Isn't it nice to be in this business? Everyone is working together for one thing. The Beach Boys' shirts were horrendous. Isn't it nice we're all here?' The Stones were becoming successful, and getting good, and wait a minute, we gotta follow James Brown?

"Bill Sargent did *The T.A.M.I Show* and the black and Electronovision Harlow with actress Carol Linley."

BOBBY ROGERS

IN THE EARLY SIXTIES, ENGINEER Sargent with Joseph E. Bluth developed an electronic camera system with better resolution than traditional television cameras known as Electronovision technology. Bluth served as technical director on the Los Angeles television station KTTV 1950-1951 TV series, *The Buster Keaton Show*.

In November of 1974 for *Melody Maker*, I interviewed Bobby Rogers, a founding member of the Miracles with his sister Claudette Rogers, Ronnie White, Pete Moore, and William "Smokey" Robinson.

At the taping of The Big T.N.T. show, Ray Charles asked to meet Phil Spector. "Are you Mr. Phil Spector?," Charles asked. "Yes," Spector replied. "Are you the Boy Genius?" "Yes." "Are you the inventor of the Wall Of Sound?" "Yes." "Are you the guy who had over 20 hit singles in a row?" "Yes" "Then Mr. Spector, how come there's no toilet paper in the bathroom?"

"I really loved touring with the English groups, back in 1963 and 1964. We used to tour with the Rolling Stones and people like Georgie Fame. During the breaks from touring, a lot of the groups would ask questions about certain songs on our albums. I remember when we filmed *The TAMI Show*, Mick Jagger would ask me about what I'd thought of the album *James Brown Live At The Apollo*, which was his favorite LP. One time on a tour he mentioned that he'd like to record a Marvin Gaye song for the next Stones album. A month later, 'Hitch Hike' was being played all over Detroit radio," marveled Rogers.

In According to *The Rolling Stones*, published by Chronicle Books in 2003, Keith Richards remembered *The T.A.M.I. Show* as "really kaleidoscope. It had never been done before, and it's never been done since."

BILL WYMAN

IN A 2001 INTERVIEW I HAD WITH Bill Wyman, I asked about *The T.A.M.I. Show* and the stage presence of the Rolling Stones.

CONTINUED ON PAGE 22

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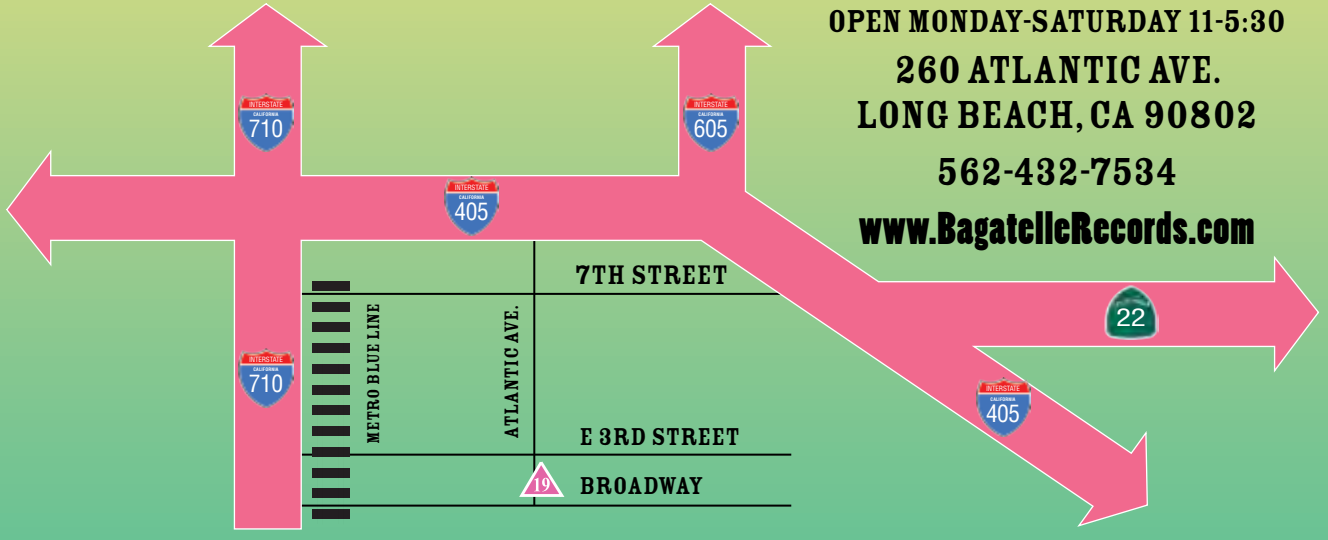

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CONTINUED FROM PAGE 20

"The band was great live always. Always. The Stones were a better live band than any other band at that time. I'm not saying they were the greatest songwriters or the greatest recording artists, but they were the best live band wherever you went. You could go up on stage and blow everybody away no matter who they were.

"As long as me and Charlie could get it together, then the rest of the band could do what they'd like and it worked. And that's what happened in the studio, and that's what happened live. Me and Charlie were really always on the ball, always straight, always together and had it down."

THE BIG T.N.T. SHOW

ORIGINALLY BILLED AS A COMPANION piece to *The T.A.M.I. Show* after that event's success, *The Big T.N.T. Show* holds up as an essential time capsule from its day.

David McCallum, a rising star appearing in the new TV series *The Man from U.N.C.L.E.*, was tapped to emcee. Footage also includes shots of the Hollywood haunts Chateau Marmont, Ben Frank's coffee shop, and fleeting hot spot The Trip nightclub.

Don Randi was the musical director for *The Big T.N.T. Show* that Phil Spector produced and Larry Peerce directed, who would eventually helm the feature movie Goodbye Columbus.

The Big T.N.T. Show set location at the Moulin Rouge was where portions of the Ross Hunter-produced and Douglas Sirk directed *Imitation Of Life* motion picture starring Lana Turner, Sandra Dee and Susan Kohner were lensed.

On the stage at The Big T.N.T. Show was Petula Clark, performing her number one hit, "Downtown."

Many girls in my Los Angeles junior high school homeroom class were invited to the affair while the boys were encouraged not to attend.

PHIL SPECTOR

ONE AFTERNOON IN 1976 AT PHIL Spector's mansion in Beverly Hills while doing an interview with him for *Melody Maker*, I asked Phil about his monumental catalog as well as the music he produced in live settings as exemplified in *The Big T.N.T. Show*.

"The musicians I have never outdo me. I'm not in competition with them. I'm in complete accord with them. You need the ability so you hire the best. I have the creativity. I know what I want.

"I always thought I knew what the kids wanted to hear. They were frustrated, uptight. I would say no different from me when I was in school. I had a rebellious attitude. I was for the underdog. I was concerned that they were as misunderstood as I was."

DURING *THE BIG T.N.T. SHOW*, RAY Charles gives a rousing performance of "What'd I Say" and "Let the Good Times Roll." A sultry performance by the Ronettes on "Be My Baby" is met with impassioned screams from the audi-

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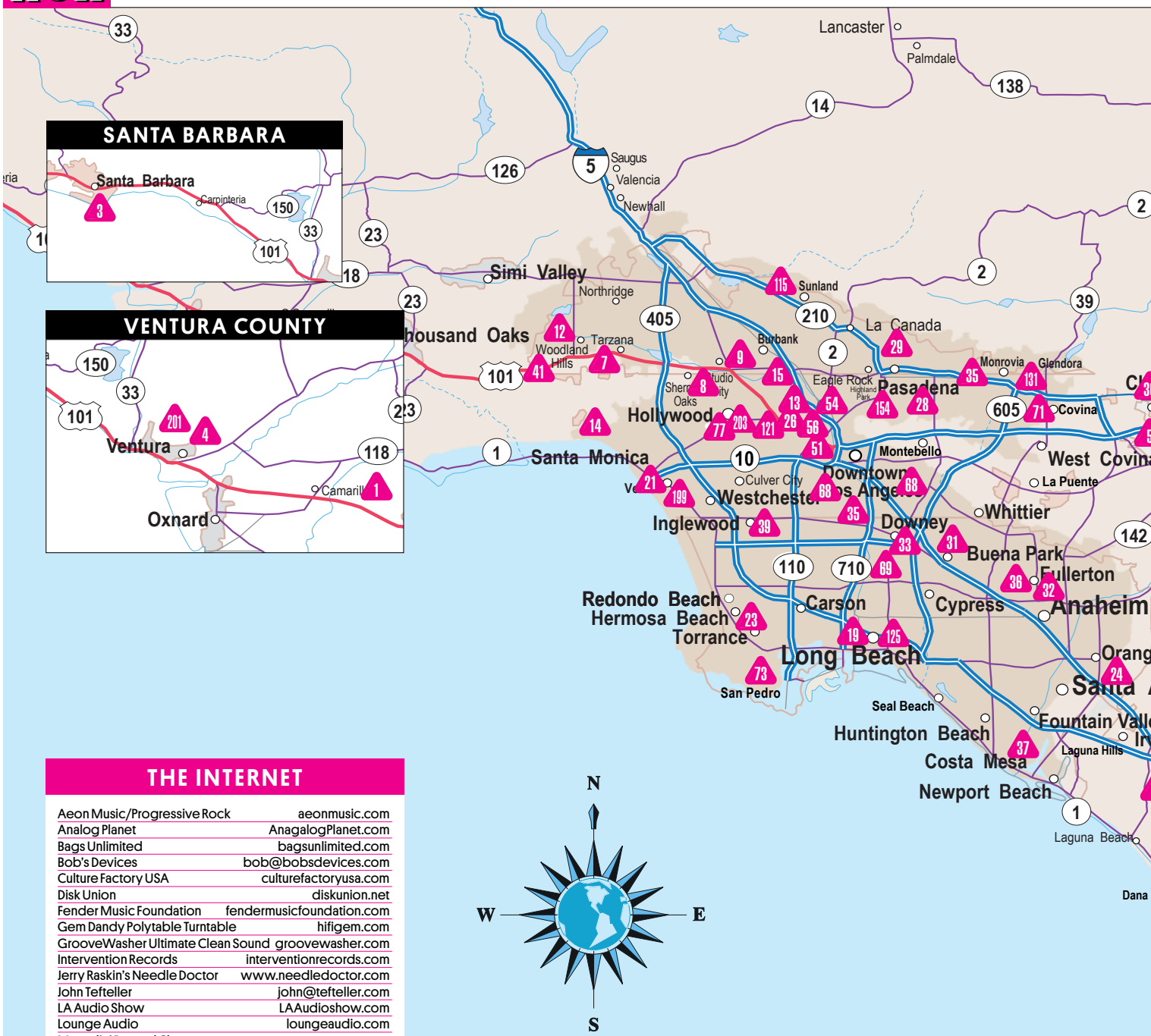

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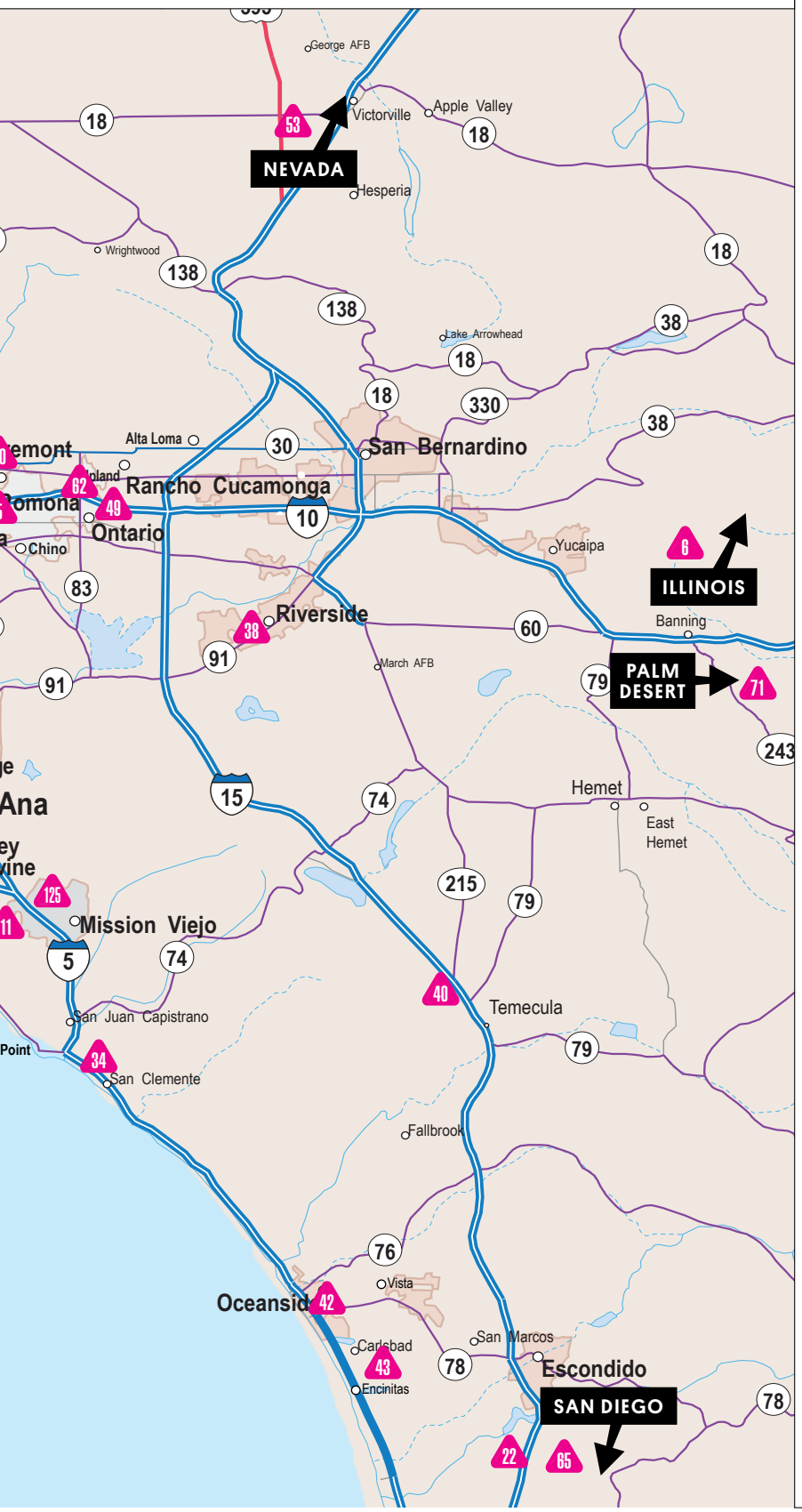

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41	Tokyo Music	19946 1/2 Ventura Blvd	Woodland Hills	91364
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30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786

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32	Burger Records	645a S. State College Blvd.	Fullerton	92831
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36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
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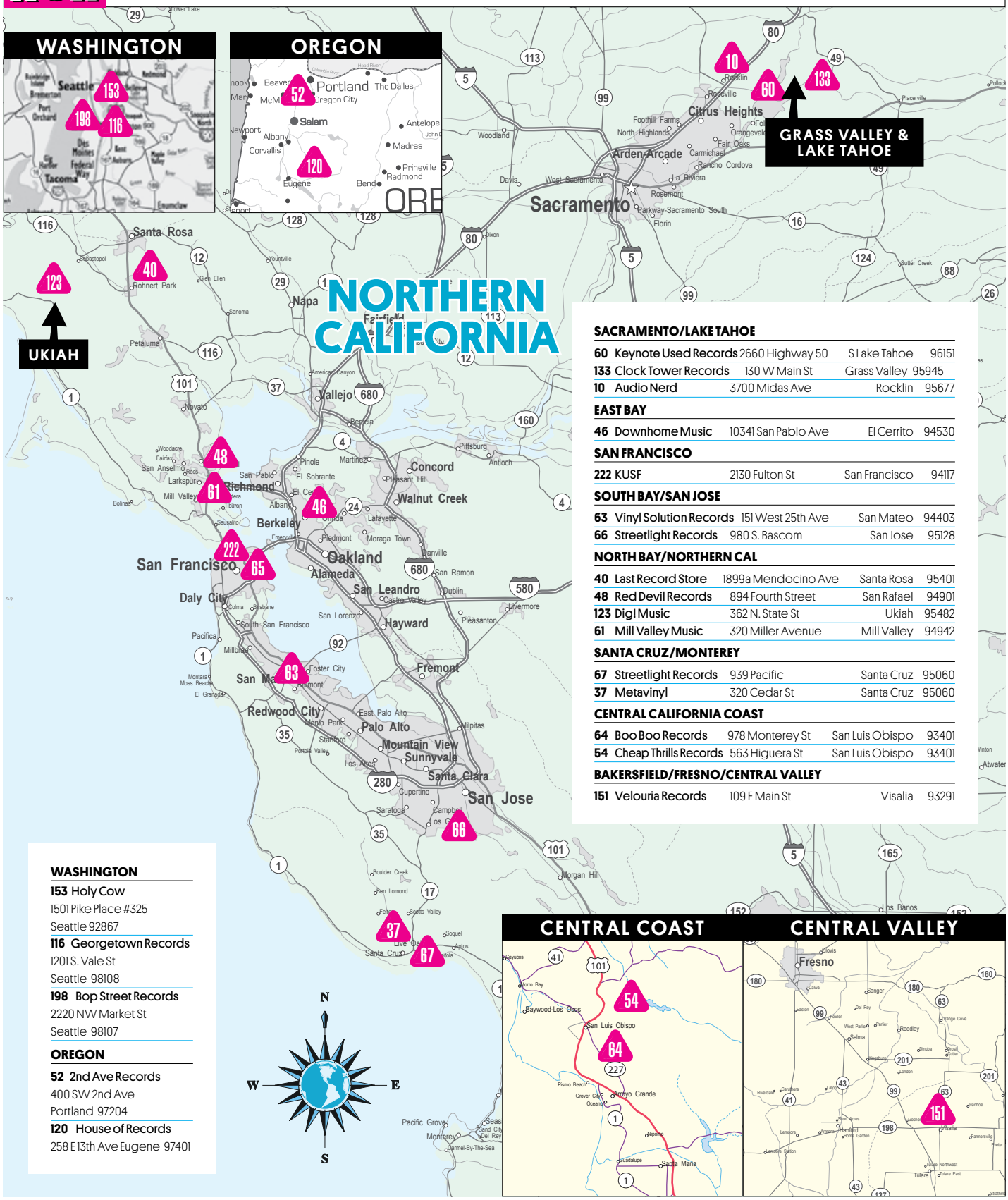
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ence; the Lovin' Spoonful perform their Top 10 hits "Do You Believe in Magic?" and "You Didn't Have to Be So Nice;" and Bo Diddley delights the crowd with "Bo Diddley" and "Hey, Bo Diddley."

To close the show, the Ike & Tina Turner Revue give an electrifying recital, spotlighting "I Think It's Going to Work Out Fine" and "A Fool in Love."

Also on the stage that evening was Petula Clark, performing her #1 hit "Downtown;" Roger Miller, playing his biggest hit, "King of the Road;" Donovan, opening his set with Buffy Sainte-Marie's "Universal Soldier;" and the reigning queen of folk, Joan Baez, reflecting the continuing popularity of the genre as the Vietnam War escalated. Phil Spector also played piano for Joan Baez's rendition of the Righteous Brothers' "You've Lost That Lovin' Feelin'."

Donovan would remain in Hollywood after the taping, and soon record "The Trip" and "Season of the Witch" at the Columbia studios on Sunset Blvd. later sequenced into his *Sunshine Superman* album.

Performing to the side of the stage in between acts, but not seen in *The Big T.N.T. Show* film, was the Modern Folk Quartet. Made up of songwriter/producer Chip Douglas, Lovin' Spoonful member Jerry Yester, rock photographer Henry Diltz, and songwriter/musician Cyrus Faryar, with session player "Fast" Eddie Hoh on drums, the band closed the evening with the show's Harry Nilsson-composed theme song "This Could Be The Night."

Marvin Gaye performed after The Supremes at the T.A.M.I. Show

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Frank Zappa, Sky Saxon, Mary Hughes, Rodney Bingenheimer, Johnny Legend and Ron and Russell Mael [later of Sparks] are shown on screen in *The Big T.N.T. Show* audience.

"I went to the taping. There was an open-door policy," volunteered Bingenheimer. "I might have gotten tickets at Wallach's Music City on Sunset and Vine.

"Phil Spector was around. Backstage there was food and all the cool bands from the Sunset Strip were there. This was the event of the sixties in a theater with a revolving stage.

"I spent some time with David McCallum. We talked about music. His father was a classical musician in England. I was introduced to Donovan. And I sat in the middle of the audience when he sang on a stool. It was cosmic!

"The Ronettes were amazing. I loved Ray Charles. To this day, his LP, *Ray Charles Sings Country and Western* is one of my favorites," Rodney enthused.

"We were watching this mind-blowing show in color but we knew the movie from it was going to be in black and white. What was really nice about the whole thing,

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L-R, Rodney Bingenheimer with actor David McCallum, host of *The Big TNT Show*.

CONTINUED FROM PAGE 28

and this what Hollywood was like during 1965-1967, was that many of the acts at the show hung out in the lobby and talked to fans and signed every autograph. I had already seen the Beatles at the Hollywood Bowl and this event was just as incredible.

"Man, I have been waiting a long time for this official retail release."

DON RANDI

THIS SANCTIONED COMMERCIAL *Big T.N.T. Show* product has been hailed as one of the definitive music flicks from the coast with the most.

"We did *The Big T.N.T. Show* with Phil," offered Don Randi in a 2008 interview I conducted with him. "And, on all our dates, we all could read, except maybe a few of the guys who were brought in as players and specialists. All the guys could always read chord charts. That's for sure. I had Barney Kessel on *The Big T.N.T. Show*.

"My guys in the studio could play live anywhere," stressed Randi. "They were capable musicians. *The Big T.N.T. Show* was fantastic because of Phil. And he gave me the opportunity, 'cause otherwise I could have taken another date. But when Phil calls, he was 'first call' for me. If I were going to do something else many times I would move things around to accommodate him.

"You've got to remember that most of the guys that were in 'Phil's band' especially were all jazz players and rock 'n' roll was a living for them. And a lot of them didn't like it as much as I did. I have to be very frank about it. I always liked the rock 'n' roll part of it. I thought it was great fun and sometimes very musically interesting. Not all the time. 80 percent of the time. We got to do some things on rock 'n' roll dates we could not do in jazz and studio settings. It's an interesting concept but those guys were very capable. They were the best musicians and still are the best musicians," Randi boasted.

ROBERT MARCHESE

RANDI'S PRINCIPAL STAGEHAND was Robert Marchese, a record producer, who later won a Grammy for producing the first live Richard Pryor comedy album from The Troubadour. Marchese previously engineered some sessions for Spector.

At the taping, Marchese observed a conversation between Spector and Ray Charles.

"Don Randi got me the gig as his assistant," recalled Marchese. "I was setting up the stage and working with the orchestra in the pit," Marchese relates from Pittsburgh, PA.

"The arranger/producer) Arif Mardin was there and gave me a copy of the Otis Redding album, *Otis Blue*. I saw Joe Adams, who was a well-known radio DJ in L.A. (The Mayor Of Melody) and an actor (*Carmen Jones*).

"He was also Ray's right hand man. I told Joe I wanted to shake hands with Ray Charles. He said

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CONTINUED FROM PAGE 30

'sure.' I said hello to Ray, and then he motioned to Joe and me to take him to 'meet' Phil Spector, who was overseeing the whole ball game. The Byrds were setting up. Ray says to Phil, 'Are you Mr. Phil Spector?' 'Yes.' 'Are you the Boy Genius?' 'Yes.' 'Are you the inventor of the Wall Of Sound?'' 'Yes.' 'Are you the guy who had over 20 hit singles in a row?' 'Yes'" 'Then Mr. Spector, how come there's no toilet paper in the bathroom?'"

"THE THEN KING-OF-ALL-MEDIA-in-waiting Phil Spector not only fully launches action with the ultra-Modern Folk Quartet's 'This Could Be The Night' — setting composer Harry Nilsson's career on its way in the process," underscores writer and archivist Gary Pig Gold, "not at all coincidentally — but stuck all the way round to produce the *T.N.T.* to boot; glimpse his ivories right beside righteous Joan Baez, f'rinstance.

"Uncle Phil also graciously allowed Ronnie out to front her fabulous Ronettes ... while keeping both ears keyed onto Ike and especially Tina Turner too, you can bet.

"Meanwhile, a still freshly-flying Byrds were counseled backstage by no less than Roger Miller to stick to their countrypolitan guns, Petula Clark can be seen serenading Sky Saxon (as a somewhat dejected F. Zappa sulks elsewhere within the Moulin Rouge), and ingenious-as-ever Ray Charles adds full frug to his American International Ingredients for Soul. Dump

Donovan stayed in Hollywood after the taping of *Big TNT*, and soon recorded "The Trip" and "Season of the Witch."

into the gloriously mono mix Donovan, Diddley, Illya Kuryakin and a positively scene-stealing — thanks to Canucklehead-in-residence Zal Yanovsky, naturally — Lovin' Spoonful and, lighting its stick and letting off one brash bang indeed, *The Big T.N.T. Show* in many ways somehow even managed to one-up its big *T.A.M.I.* brother!"

For further insights into both of these history-making game and frame films, bundled together on Blu-ray, I readily suggest reading *Rock 'N' Film: Cinema's Dance With Popular Music*, a terrific book penned by Dr. David James, published in 2016 by Oxford University Press.

In addition, there is also my own 2005 examination, *Hollywood Shack Job Rock Music In Film* and *On Your Screen*, published by the University of New Mexico Press.

Harvey Kubernik has been a music journalist for over 44 years and is the author of 8 books. During 2017, Sterling will publish Harvey Kubernik's 1967 Complete Rock Music History on the Summer of Love.

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Total Chaos

In *Total Chaos: The Story of The Stooges as Told by Iggy Pop*, the punk icon reveals the almost unbelievable tale of the band he founded

BY HARVEY KUBERNIK

THIRD MAN BOOKS HAS JUST PUBlished a gorgeous coffee table volume on one of the most influential bands of all time... The Stooges. *Total Chaos: The Story of The Stooges as Told by Iggy Pop* is the first time the story of this seminal band has been told entirely in Pop's own words.

Author Jeff Gold and contributor Johan Kugelberg, noted music historians and collectors, spent two days with Pop at his Miami home, sharing with him their extensive Stooges collection and interviewing Iggy.

Editor/contributor Jon Savage collaborated with Gold and Kugelberg on the title. Additional contributors include Ben Blackwell, Dave Grohl, Josh Homme, Joan Jett, Johnny Marr and Jack White.

Pop's candid, bare-all responses left them with the almost unbelievable tale of the band he founded-the alternately tragic and triumphant story of a group who rose from youth, fell prey to drugs, alcohol, and music biz realities, collapsed and nearly 30 years later reformed, recording and touring to great acclaim.

Total Chaos stands as a work for all fans of the band and rock music to draw inspiration. Including an absolute treasure-trove of rare and unseen photographs.

"It was a rare privilege to sit with Iggy as he downloaded the story of the Stooges. He's an incredible storyteller with a fantastic memory and a great sense of humor, and he held nothing back. The Stooges were pioneers in sound, look, and live presentation, and along the way invented a genre-punk rock-and influenced countless others that followed.

"There was no precedent in rock music for what they did. They're definitely the only group in the Rock and Roll Hall of Fame who started out playing an amplified Waring blender, a vacuum cleaner, spring water bottles and a 200-gallon oil drum."– Jeff Gold, Author of *101 Essential Rock Records*

"Iggy Pop has turned the interview into an art form.

"In this book he tells the history of The Stooges with a mixture of wit, candor and spontaneity: from their early beginnings to their full flaming flare over three groundbreaking albums before the crash and the triumphant return that no-one could have predicted. Profusely illustrated with dozens of unseen images, this is the story of the Stooges like you've never read it before." – Jon Savage, Author of *England's Dreaming*.

Iggy Pop fronts the Stooges at Brussels Summer Festival, 2012

EDDY BERTHIER

JEFF GOLD INTERVIEW

Q: What was the genesis of this project?

A: My friend Johan Kugelberg and I are both big Stooges collectors. Johan's written a lot of music books, and thought we should do a book of our merged Stooges collections. I had done a previous book, *101 Essential Rock Records*, and knew how much work that entailed and was reticent at first. But one morning I woke up with what I though was an ideal way to do it. Choose 100 things from our collections that visually told the story of the Stooges — things people hadn't seen before— and go show them to Iggy, and record what he had to say about each thing.

"In the '80s while at A&M Records, I'd worked with Iggy on two of his albums and we liked each other. So, when I did the *Essential Rock Records* book, I interviewed him about his favorite LP's and it reminded me of what a great storyteller he is. When I pitched the idea to him, he was all in.

Q: Besides being a fan of Iggy & the Stooges, were you a hardcore collector of their catalog?

A: Of course, I have and love first pressings of the original Stooges albums, but my Stooges collecting focused more on the memorabilia— photographs, clippings, documents, promo items, that kind of thing. I'd bought much of the archives of Danny Fields, who discovered The Stooges, and got a lot of one of a kind items from him, and in my travels, I'd found many more really interesting things. Johan had independently put together a world class Stooges collection — so we had a lot to choose from.

Q: You spent two full days interviewing him. How did you prepare for the task?

A: Iggy doesn't really have an archive, but we more than made up for it. I read every book and article I could on the band which took me about a month. Then I put together a 21 page

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of questions that corresponded to the 100 images we'd chosen. I felt like I was back in college doing a massive term paper, but I wanted to get it right. We spent two afternoons with Iggy, sitting in his beautiful back yard which backs up to a creek.

"Early on it was apparent he was having fun and remembered a lot more than I expected and so I changed my approach, thinking this could be a bigger book—an oral history of the band. We expanded the concept and Iggy graciously submitted to two additional phone interviews so I could flesh out some areas that I hadn't completely covered.

Q: Why do you think Iggy embraced this endeavor and chose the time to reflect on his Stooges world?

A: A few weeks before the interview, I'd sent him printouts of the things we chose, and they blew him away — there was much he'd never seen. This and the fact that Scott Asheton, the last of the original Stooges had passed away a few months before had him in a really reflective mode. And he knew me and liked me, and liked my previous book and that I'd included two Stooges albums among the 101.And he appreciated the books Johan had done.

"So I think it was a combination of timing — he was thinking about The Stooges with Scott's passing, the fact that I was a known quantity, and that he liked what we'd done. He clearly enjoyed talking about the band and asking him about specific things — handbills, photos, even contracts and royalty statements was a great way to get him going.

Q: We get a view of what it was like to record and to have been on a record label in the late sixties and early seventies?

A: Absolutely, some of my favorite things are the contracts, press releases, and documents, and Iggy's reaction to them. At one point in the book, I'm explaining an Elektra royalty statement to him. The first Stooges album had sold 36,000 copies in the first few months, which surprised him and he told me before it came out he was thinking 'how many people might possibly like our band' and came up with 50,000. So, he was happy with it.

Q: As an author of 10 books myself, editing is very important. Tell me about Jon Savage regarding text and layout. What did you learn from this process and the big book forum?

A: Well, Jon is a close friend of mine and an exceptional writer. When we transcribed the interview it was about 350 pages. Great as it was, it was just too much for people to digest. Because I was so close to the material, I wanted someone who was a fan, who I trusted, to help me edit it down, work with the structure, help decide which photos to use, and where to put them. Jon was my first thought and happily he was willing to make time to do it, and I feel very lucky he did.

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Beatles vs. Beattles Mystery Solved?

BY MIKE VAGUE

A RECENT DISCOVERY sheds a new theory about the infamous VJ 498 misspelling! A long-lost Beatles master tape provides strong evidence about how the world's most famous musicians' U.S. debut single had their name incorrectly listed at "The Beattles!"

Long before Beatlemania took hold in America, the well-known R&B label VJ negotiated a licensing agreement with Transglobal music on the behalf of EMI for the Beatles to release their second and record, "Please, Please Me," backed with "Ask Me Why." The contract was signed January 10, 1963 and was the first business deal representing The Beatles done in the U.S. The deal also gave VJ five years of first right-of-refusal for all Beatles records released in America.

Since the original contract has survived, evidence is present that the group's name is spelled accurately.

So, it stands to reason that Transglobal would not be where the mistake would have started.

Recently, despite incredible odds, seven original VJ reel-to-reel master tapes became available after being discovered in a Hollywood storage area containing old 8- and 16-mm films.

This existence of these tapes had not been verified since late 1964, when VJ allegedly gave Capitol records all of their Beatles master reels, pending a lawsuit.

This existence of these tapes had not been verified since late 1964.

It is astounding to realize that not only were the tapes all legitimate and original, one in particular was historically significant.

The original master tape for VJ 498 was sent to VJ from EMI London in January 1963!

Upon close inspection of the tape, one can see the information handwritten on the back of the original Emitape box, where among assorted notations is a date of 1-10-63 — the same as when the contract was signed with Transglobal.

The Beatles name is spelled

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correctly on this box. However, later, after mastering the tape to disc, the Emitape box was stored in a larger plain brown box (as all the tapes found were) on which was written the date (1-23-63) and "The Beattles."

In the chain of events leading up to the finished-and-released single, this seems to be the first evident place this mistake may have happened, and from there the spelling continued onto the first run of labels.

Right now, this is a very strong theory. It will be interesting to hear from the Beatles experts out there about the verification of this or additional data to support or deny its validity.

Regardless, it's always exciting to see important artifacts surface and possibly add more clues to the always expanding story of The Beatles' career. It's also amazing that the tape mentioned in the licensing agreement has found its way back to the owner of the original contract.

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Lars Gullin – Liquid Moves

BY ARMAND LEWIS

While modern jazz originated in the United States during the mid 1940s, it quickly spread around the world and by the 1950s, there were jazz modernists in most industrialized countries, including Japan and much of Europe. Britain, France and Germany had vibrant, active modern jazz communities, but the heaviest European concentration of early jazz modernists was in Scandinavia, particularly in Sweden.

By the early '50s Sweden could boast of having a number of world class jazz musicians. Alto saxophonist Arne Domnerus, pianist Bengt Hallberg, trumpeter Rolf Ericson and others would have truly international careers that would often last longer than their American counterparts. And thanks to licensing exchanges between European and American record companies, many of their Swedish recordings would be released here in the early '50s, becoming as familiar to U.S. jazz audiences as the American players were.

This "Swedish Invasion" included baritone saxophonist Lars Gullin. After starting out on piano, Gullin first made his mark on alto saxophone before switching to baritone around 1949. His main influence at the time was the U.S. baritone sax master Gerry Mulligan. Gullin would develop his own sound which, while still as cool as Mulligan's, had a light tone and an even more fluid approach. Gullin's early recordings, mostly post-war EP sessions done for the Swedish Metronome label, would be widely distributed in America on 10" LPs from the Prestige, Contemporary and Emarcy labels.

As Gullin's fame spread among musicians, American stars traveling in Europe would often seek him out for recording dates, including Zoot Sims, Clifford Brown, Lee Konitz, and most significantly, Chet Baker. It was Baker who described Gullin as having "a very melodic and liquid way of moving through the changes."

Gullin would continue to record throughout the 1950s and early 1960s for both established record companies as well as one-off sessions and privately made recordings. Sonorama has released some of these previously unheard tapes as *The Liquid Moves of Lars Gullin* (Sonorama L-94). The album features the baritone saxophonist along with a number of prominent European and visiting American jazz stars, including Barney Wilen, Flavio Ambrosetti, Dexter Gordon and Sahib Shihab.

While he excelled in smaller groups, Gullin seems to have preferred to record with larger groups. As such, the LP is weighted towards septets and octets, starting with the Gullin original "Bluesport." Though not credited, the large group arrangement is reminiscent of Gil Evans, providing a full rich sound and featuring effective solos by all involved specifically Gullin

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CONTINUED FROM PAGE 42

and guitarist Rune Gustafsson.

The Flavio Ambrosetti original "Out of Bush" features a different septet, which includes Ambrosetti (who also produced this particular session) along with French tenor saxophone legend Barney Wilen and pianist George Gruntz.

Cole Porter's "I Love You" and "The Flight" feature American legends Dexter Gordon on tenor sax and Sahib Shihab on flute. These two tunes were recorded at the Monmartre Cafe, which Dexter Gordon had made his home base in Copenhagen after recently emigrating from the U.S.

Finally, "Ablution" (from yet another session) showcases Gullin in a smaller group playing in a "West Coast"/Gerry Mulligan style with alto saxophonist Rolf Billberg sounding like he's filling in for American altoist Bud Shank.

By the early '50s Sweden could boast of having a number of world class jazz musicians.

Each of the four recording sessions included on this LP contribute only one or two tracks, which leaves one wondering if there was anything else recorded on those dates that should have (or could have) been included here. Given the talent assembled and the cost of setting up sessions like this, it's very likely that there were additional compositions recorded, but no mention is made in the liner notes of additional material or a future release. Hopefully, Sonorama will release a second volume of this neglected and now somewhat forgotten baritone master.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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SUNDAY DECEMBER 4

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY DECEMBER 10

Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am-4pm 630-898-1533

SUNDAY DECEMBER 11

Newark, CA Newark Record Swap Meet. Newark Pavilion 6430 Thornton . $3.50 7am–1pm. 408-263-5127

SATURDAY DECEMBER 17

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Rockford, IL. Kane County Record Show. 7675 Walton St, 10am–4pm $3 847-409-9656

SUNDAY JANUARY 15

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SUNDAY JANUARY 29

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am–3pm. 626-665-4448

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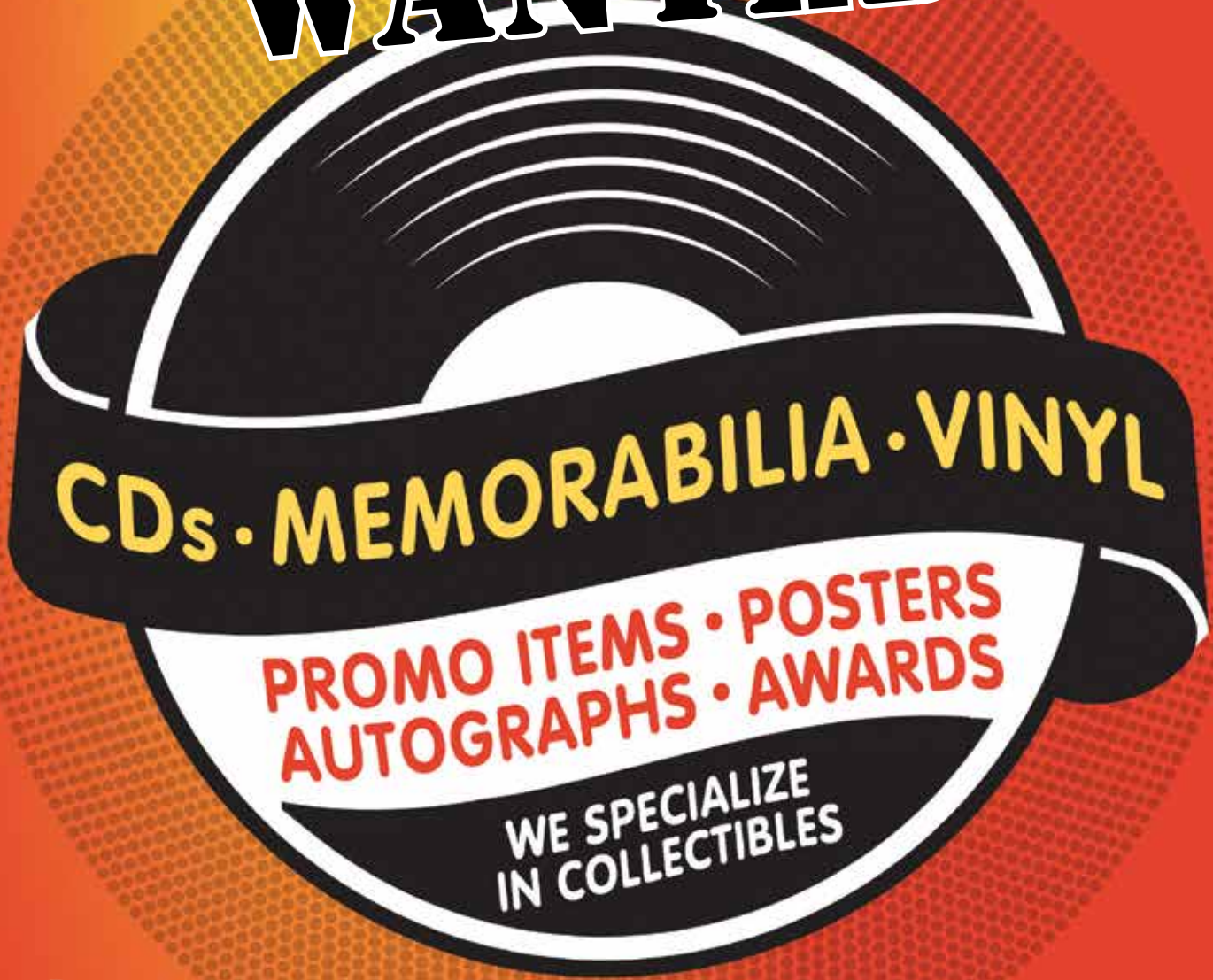

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